

No. 4391

CORCORAN GALLERY OF ART FILES.

WRITER.

Henshaw P. J.

Residence Goshen Ky.

Date July 11. 1888.

Rec'd " 14 "

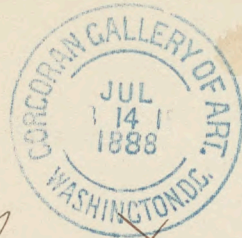
Ack'g'd " 14 "

Answered \_\_\_\_\_

SUBJECT.

About photos

✓



Gashwa Ky  
July 11/88  
4391

Curator of Corcoran Art  
Gallery  
Washington D.C.  
Dr. Sir:

I was  
in Washington in '85 & I was  
struck with the reproduction  
of the figure of the Vestal from  
the picture of The Vestal Luccia  
May I so far encroach upon  
your time as to request that  
you will inform me if the  
photograph can be mailed  
and if so what will be the cost  
including postage?

Very respectfully  
P. T. Henshaw



No. 4392

CORCORAN GALLERY OF ART FILES.

WRITER.

Mora Fausto.

Residence Paris.

Date July 4, 1888.

Rec'd 14

Ack'g'd

Answered

SUBJECT.

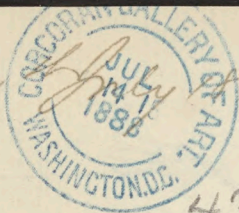
Enclosed letter from  
Jules Baetow.

✓



FAUSTO MORA,  
148 W. 46th St.,  
NEW YORK.

Paris 4  
July 14/88



4392

dear sir:

Your valued favor dated the 13<sup>th</sup> ult has reached me here & I beg to thank you for your prompt remittance of check of \$7500. - in payment of 1st by Breton. Receipt for same was no doubt sent to you from New York. -

I have just received from Mr. Breton the enclosed letter which I take the liberty of sending to you believing it may prove of interest in the records of the Gallery as showing both the authenticity of the picture and the opinion of the artist: viz:  
("j'estime cette toile comme une de mes meilleures peintures -")

He seems to be delighted to know that the picture is with you. -

I am, dear sir, with the expression of my highest consideration

Respectfully Yours  
F. Mora

A. Hyde Esq.  
Recy & treas.<sup>r</sup> of the  
Corcoran Gallery of Art  
Washington D.C.

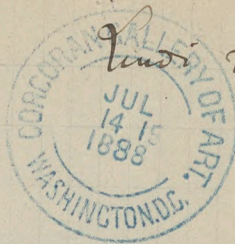


6<sup>d</sup> HOTEL DE LA PAIX  
SUR LE PARC

LAURENT

PROPRIÉTAIRE

VICHY



Lundi 2 juillet 1888.

4392

Mon cher Monsieur Mora

Je suis charmé d'apprendre que  
vous avez vendu mon tableau : la  
Bretonne en prière au Musée  
Corcoran. J'en suis d'autant  
plus satisfait que j'estime cette  
toile comme une de mes meilleures  
peintures et je suis heureux  
qu'elle soit à demeure dans un  
Musée, à l'abri des vicissitudes  
des Vents.

Ma santé très fatiguée va me  
faire à un long séjour à Vichy  
et si je vous écris et en attendant  
que j'ai l'occasion de vous revoir,  
veuillez agréer, cher Monsieur  
Mora, l'assurance de mes  
meilleurs souvenirs.

Jul. Breton



No. 4393

CORCORAN GALLERY OF ART FILES.

WRITER.

Logswell

Residence Chicago

Date July 12. 1888.

Rec'd " 14 "

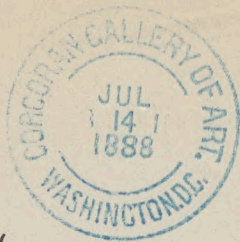
Ack'g'd " 16 "

Answered

SUBJECT.

About photo of Sir  
Moses Montefiumi.

✓



4393

Am<sup>d</sup> July 16Chicago, July 12<sup>th</sup> 1888

Manager

Corcoran

Mr. J. M. W. McKim  
London

I am told that you  
have a portrait of Sir Moses  
Montefiore. Are there any  
photographs of him from  
life to be had in Washington?

I want a head and  
shoulder of him to paint  
a portrait from. If you  
can put me on track  
of a photo - you will  
greatly oblige me.

Very truly yours

Wm. C. Cresswell  
Artist



No. 4394

CORCORAN GALLERY OF ART FILES.

WRITER.

Harper Brothers

Residence N. Y.

Date July 14. 1888.

Rec'd " 16 "

Ack'g'd

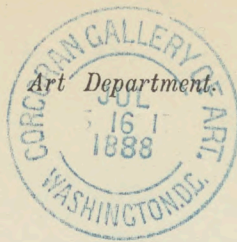
Answered

SUBJECT.

The Richart had  
better remain in the  
Gallery

✓





4394

HARPER & BROTHERS,  
FRANKLIN SQUARE, NEW YORK.

July 14, '88

Dear Sir:

In reply to your favor  
of July 6<sup>th</sup> - we beg to say that  
Mr. J. H. Harper is in Europe.  
Under the circumstances we  
think Mr. Reinhardt's picture "Une  
Espace" had better remain in  
the Gallery.

Thanking you for your courtesy I am,  
Very truly yours  
C. Parsons  
H.

Wm. MacLeod Eogre.  
Curator Corcoran Gallery of Art,  
Washington  
D. C.



No. 4395-

CORCORAN GALLERY OF ART FILES.

WRITER.

Mora J

Residence Paris

Date July 16, 1888

Rec'd

Ack'g'd

Answered

SUBJECT.

Wishes to ship some  
paintings to the gallery  
on approval,

(declined)



Hartford, Aug. 1. 1884

My dear Mr. Hyde,

The accompanying correspondence has been forwarded to me by Mr. Barbarin, and I have written to Messrs. Davies, Turner & Co. N.Y. City, that I cannot advise and consent to the proposed conditional importation, in favor of the Gallery, without the concur-



views of my colleagues in  
the Board, and I have referred  
them to you and Mr. Matthews.

(Under a recent ruling of the  
Treasury /  
"Department such importations  
are now surrounded with  
additional guards, and I  
am somewhat averse to  
them when they are  
thrust upon us in this  
way. Yours most truly,  
James D. Bellamy



Paris 16<sup>th</sup> July 1888  
4395

Dear Sir:

Fearing that Dr. Welling may be absent from Washington I take the liberty of sending you enclosed a letter addressed to him relating to the shipment of two pictures that I would like to consign to the Corcoran Gallery for exhibition & inspection with the intention of paying duties & withdrawing them for the market in case the Trustees should not care to keep them permanently. — I have requested Mess. Davies Turner & Co. 34 Broadway - New York - (Custom house brokers & forwarders, to whom the pictures will be consigned, to address you and ask you whether your Corporation will consent to enter them as for the gallery, and in the negative to enter them for me in Bond. —

Being in doubt as to which of the officers has jurisdiction over the matters referred to in these enclosed

letter I have thought proper to address it to Dr. Welling - in case I should have made a mistake I beg you will bring it to the notice of the proper ~~for~~ officer or Committee that Mess. Davies Turner & Co. may receive proper instructions. —

I have mailed you by post the photos & papers referred to in the enclosed letter, & venture to request that you care <sup>them</sup> for me until my return to New York which will be in September next. —

Pray accept my thanks in advance for your indulgent aid; also my apologies for so troubling you & believe me

Very truly yours  
J. Mora

A. Hyde Esq  
Secy & Treas.  
Corcoran Gallery of Art  
Washington D.C.



Canvass 7 feet 8 1/2 in X 4 feet 7 in.

This is an art treasure and I feel confident that when properly framed and hung it will prove to be the grandest - most valuable and most attractive picture in your Galleries. I have mailed you an imperfect cut of the picture but must say that nothing short of actual inspection can give any idea of the grandeur of the work.

The expert that I appointed to inspect it and who is reputed to be one of the best, if not the best, in Paris pronounces it: "une pièce Capitale" (a cardinal piece) showing more work - more study - more genius and more intrinsic artistic value than anything by Breton that he has seen in the past 30 years. - For a museum he considers it a priceless work. -

I would be glad to have you take these two pictures and exhibit them - and return both or either if they do not suit you.

Paris 18<sup>th</sup> July 1888  
43957

Dear Sir:

I understand that the law allows your Corporation the importation of works of art for exhibition purposes free of duty - also that it gives it the right to withdraw them or enter them for the market by paying duties thereon.

Taking the above for granted I will take the liberty of consigning to Mess Davies Turner & Co. (custom house brokers & forwarders) 34 Broadway - New York) a Case containing two pictures intended for the Corcoran Gallery of Art - with instructions to write to you and enter them in your name or the name of your Corporation if you give your consent thereto; otherwise to enter them in Bond & keep them in Public Store until my return.

One of the pictures is an architectural Landscape: "L'Institut de France" by Mr. Emmanuel Lamyer (Exhibited Paris Salon 1888) - I send by



mail a small photo - also papers publishing illustrations thereof, and herein beg to hand you some of the comments of the best Paris critics who without a dissenting voice praise the work as one of the best Canvases of the Salon of 1888 - You will notice in the accompanying biographical memorandum that the French Government has placed Mr. Lamy's works in all the public art Galleries and Museums of France as well as in the greatest monuments of the nation (In the most important galleries like the Luxembourg - Lille - Tours &c there are two: one architectural view and a landscape) and in this connection I will say that I have also Mr. Lamy's beautiful landscapes: "Brume & Octobre (Salon of 1884) - and "Spring" (Salon of 1877) photos of which, you will also get by mail - and, <sup>either of</sup> which, if agreeable to you, I would also ship on approval at the same price \$600.<sup>net</sup> - frames to be sent to you from New York at cost.

The size of the Canvases is 54 inches by 70 inches more or less. -

As the market value of his works is perhaps not well known to you I will say, that altho' I do not know myself the prices at which the dealers sell, I know that the artist was paid: "Chateau de Pierrefonds" at the Luxembourg \$3,000.  
"L'écueil" at Carcassonne " 3,000.  
"Landes Fleuries" " Alençon " 3,500.  
"Marine" " Lille " 6,000.  
For the landscape (La Rosée) now at the Boston Art Gallery, Mr. Scott (a Montreal art dealer) paid him \$4,000. The gallery must have paid a much higher price -

Several of his works have been engraved by Goupil & Co. - "The Institute of France" is his best architectural landscape & you may after inspection find it acceptable & worthy of a place in your gallery - the price of these works is insignificant. -

The other picture is a life size figure and landscape by Jules Breton figure measuring six feet and



All disbursements and expenses of whatever nature incurred in entering, withdrawing or transporting to be for my account.

Should my proposition meet with favor be pleased to write a few words to Messrs Davies Turner & Co, New York, instructing them to make the entry in the name of the Gallery - and cable me: { Mora = Case Munroe = Paris }  
Accepted Corcoran }

So that I may at once order the frames to be made and forwarded to you from N.York.

I deem it useful to add that my idea is only to bare the duties in case the pictures should be found advantageous - and that your exhibiting them is not intended in the remotest manner to influence your action.

I will delay the shipment for a week - that you may have ample time to deliberate upon the way the entry is to be made in N.York. - Trusting you will



look with indulgence upon  
this lengthy epistle and its  
train, I am, dear Sir, with  
the expression of my highest  
consideration

Respectfully Yours  
P. Mora

To Dr. J. C. Welling  
President of the  
"Corcoran Gallery of Art"  
Washington  
D.C.



Biography 4395

# Emmanuel Lamy

Born at "Isle de Bouin" (Vendée, France) in 1835 - Pupil of E. Viollet-le-Duc (architect) and of Courbet and Harpignies, painters. - Medals in 1865-1869- & 1873 = Hors Concours. Knighted Legion of Honor 1881. - Medal Exposition Universelle Vienna 1873. -

An artist of remarkable talents which duly appreciated by his Countrymen has secured him a place in every museum, gallery and public building of importance in France. His works can be seen as follows:

Museum of =	picture - when painted	
Luxembourg (Paris)	"Chateau de Pierrefonds"	Salon 1869
"	"Land of Kerlouarned"	" 1874
Lille	"Marine"	" 1875
"	"moulin dans la plaine de Lille"	" 1876
Tours	"Chateau de Menars"	" 1880
"	"Lavoir, marée basse"	" 1866
Cour de Cassation (Paris)	"La Cour au May"	" 1878
Musée des Arts Decoratifs = (Paris)	"Etude de fleurs"	" 1879
Ministere des Beaux Arts	"Cloître de l'Abbaye du Mont St Michel"	1882
"	12 Vues Mont St. Michel	1881
Hall of Honor, Luxembourg	"Modèle de tapisserie Gobelin"	1882
Musée de la Ville de Paris	"Cour de la Sorbonne" (Study)	1886
	12 vues des vieux quartiers de Paris	1887
Palace of the Legion of Honor	"View of the Palace"	
Museums of		
Reunes	"Le Lirissant"	1880
Nantes	"Eglise de Clisson"	1884

over

Museums of		
La Roche-Luxembourg	= "Sarracén Belaguer" -	1878
Auxerre	= "Rivière à main basse" -	1870
Castres	= "Alpes Languariennes" -	1872
Dunkirk	= "La mer à Granville" -	1878
Aleuçon	= "Après la tempête" -	1878
		1881
Grimper	= "Baie de Douarnenez" -	1879
Montbéliard	= "Plage de Pierrefeu" -	1881
Carcassonne	= "L'écueil" -	1883
Anger	= "Château de Clisson" -	1881
Compiègne	= "Cour de la Sorbonne" -	1887
Boston	= "La Rosée" -	1883

His Salon of 1888 - is pronounced by judges to be one of his best works requiring great labor and study - On the back of the Stretcher are marked the 45 days during which the industrious artist worked steadily on the Canvas. - It is a noble work & has been highly praised by all critics without one single dissenting voice. - as one of the best Canvases in the Paris Salon of 1888. =



Notices of the French Critics about  
Lansyer's "Institute of France"

from "Le Liberal" (E. Paz)

"The Institute of France" has its place already under the Cupola where our academicians of tentimes dose & I hope the Government will not offer Mr. Lansyer the offense of seeing his picture depart to take a place in some museum of an American town.

from the "Journal des Artistes" (P. Montis)

Mr. Lansyer in his admirable landscape "Wharf of the Institute" exhibits the spectacle of sober, vigorous painting enlisted in the service of an incomparable architecture. —

from "La Liberté" (Arlequin)

The view of "the Institute" is a beautiful Canvas which calls to our mind the admirable Chapter in "Notre-Dame de Paris" — Bird's eye Paris — It is almost Victor Hugo in painting — We cannot express it better. —

from "Le Combat"

This charming artist has "built" for us the "Institute of France" — the Palace of the Immortal. — So may his mark be!! —



From "La Paix"

One of the most remarkable Canvases in this year's Salon? "The Institute of France" of Mr. Lamsyer - It is a solid picture which must be studied at length - After having admired the Construction of the Palace and the verdure behind which towers in the distance the Pavillion of Flora, you must observe the effect of the grouped figures & study the Science of toilets and the parisian Style; approach, and you will see how broadly these personages are treated. - Some pigeons fly away from the Cupula - Is this perchance Symbolic? -

From "The Athenaeum" of London

Other Capital pieces are; Mr. Lamsyer's bright, solid, sunny "L'Institut de France" &c

From La Patrie (M. de Hémines)

Speaking of Landscape painters - Mr. Lamsyer has this year made a happy divergence from the style in which he excels - He shows us two views; "The Institute of France" and "Mount St Genevieve" - One would take them to be painted by Canaletto. - This is the highest praise I can bestow on these two superb paintings -

From "L'Univers" (F. Lafabrie)

This year Mr. Lamsyer exhibits the "Institute of France", that old "College of the Four Nations", built by Louis XIV in pursuance of the last Will of Mazarin; a magnificent painting which reminds us of the works of Canaletto.



(2.)  
from the "Art Amateur" - New York  
Lansyer's Institute of France - a veri-  
table Canaletto. - 4395

from "Le Musée des Familles" (Cangny)  
How can we with a simple notice do justice  
to the very remarkable "Institute of France" of  
Mr Emmanuel Lansyer? - a master in  
whom revive again, for the greater glory  
of the Paris monuments, the Guardi and  
the Canaletto's? -

from "Le Matin" (J. Goetschly)  
"The Institute of France" - a portrait of a mo-  
nument of perfect resemblance and executed  
with a precision and a science truly asto-  
nishing. - -

from "Le Nouvelliste"  
"The Institute" - a very fine architectural  
painting adorned with the portrait of Meis-  
sonier, a member thereof. -

from "Le Mot d'Ordre" (Mario Proth)  
I need not recommend to you "The Institute  
of France" - It is one of the most correct & best  
works that we have ever seen in this style. -

from "La Retraite" (A. Jahyer)  
The Spectator stops with pleasure before  
"The Institute of France" - The Palace devel-  
ops itself before his eyes in its longest part -



as well as the Square from the Wharf of "La Monnaie" to the "Conti" wharf. — In the back ground, on the right, the wharves lining both sides of the Seine as well as "the Louvre" and "The Tuilleries" are in perspective. — The choice of the point of observation could not be happier. — In fact, all in this Canvas which breathes air and light deserves praise. The smiling aspect given to the Square by the little figures no less than the purity and elegance of the lines of the Monument. The general coloring in golden grey together with that of the Sky rendered in a tender blue grey envelops every part of the picture in the happiest manner. —

from "La Revue des deux Mondes" (G. Lafenestre)  
Even the architectural landscape, so dear to our ancestors, is brilliantly represented by Mr. Lamsyer in his view of The "Institute of France". — Claude Lorrain, Canaletto, Joseph Vernet, have sufficiently proven what picturesque and poetical effects the artist can draw from the combination of stones and sun light, masonry and verdure — buildings and Sky. — The Landscape is not of necessity to be found in the open field. — It is also found in the City; but to understand it and to show it with exactness and grandeur the artist must join to the sentiment of color the taste of archeology and the science of architecture. Mr. Lamsyer, a pupil of Viollet le Duc, is the only one who possesses to day the required conditions & who could paint a series of french monuments as Vernet painted a series of french ports. —



from the "Bibliotèque Populaire" (La Mallem)

M<sup>r</sup>. Lamsyer, who gave us "La Sorbonne" last year presents us with the "Institute of France" - Have you noticed that Paris, which abounds in admirable monuments ~~and~~ ~~fair~~ and picturesque views inspires few of the open air painters? and that the artists who try that style successfully are very rare? - M<sup>r</sup>. Lamsyer has the privilege of excelling in this line and of portraying by the purity of lines, the marvelous purity of profiles and the limpidity of the air which surrounds them, the true physiognomy of those movements which have their own poetry. - Under all these phases the view of "The Institute of France" is a masterpiece which would lose nothing by the immediate neighbourhood of the Cmalette of the Louvre. -

from the "Journal des Arts" (A. Dalligny)

M<sup>r</sup>. Lamsyer, painter, as all know - also architect (which some ignore) has undertaken a series of parisian views and monuments. He inaugurated it last year with the "Court of the Sorbonne" and continues it to-day with the facade of "The Institute of France". - Probably, ~~he~~ never has the elegant & majestic circular edifice of the "Old College of the Four Nations" (built in 1664 to 1674 - by the architect Louis Levan on the site of the old "Chateau de Nesles in pursuance of a clause in the Last Will of Mazarin) been more faithfully reproduced by any painter - It is both



exactly and liberally rendered. The sky of a limpid and soft blue - dotted with light, white clouds casts over the monument and over the wharf an almost transparent shadow which suddenly stops on the ray of light which falls on the ground, ~~and~~ the left wing and the Cupula - &c &c &c

from "La Retraite" - (E. Galyas)

The spectator stops with pleasure before "The Institute of France"

from "Le Pays" (E. Hermet)

Long live "The Institute"!!! - we exclaim as we reach Mr. Lamsyer's picture -

Last year, Mr. Lamsyer after a long series of essays on Land and Sea stopped, as you well know, at the Sorbonne. Thence, and by a progression of ideas perfectly logical, he moved to "The Institute". - He halts on the way thither, and climbing the terraces south of "Notre Dame de Paris" he contemplates the "Quartier Latin" - the University zone - the region where scholars are reared, the cradle of the "Folies Floqueto", - in a word, Mount Ste Genevieve and Place Maubert. - Mr. Lamsyer has painted from this high observatory a very curious picture of which the foreground is occupied by the details of the architecture of Notre Dame (here the author refers to the other picture in the Salon) while the rest belongs to that intellectual "Capharnaum" over which towers the Pantheon Bell. - But as we were saying, it is in front of the Cupula



of "The Immortal" opposite the Bridge of Arts that Mr. Lonsager has painted the Capital piece of his Salon - He has selected a spot not far from the "Pont Neuf" near the "Hotel des Mounaies" having before him the waif and on his left "The Institute of France" (the old "College of the four nations", built in 1664-1674 by Louis Leveau, architect, on the site of the "hotel de Nesle" in pursuance of Last Will of Cardinal Mazarin) -

This Canvas produces an impression which no parisian can fail to feel. - One recognises under the soft and limpid sky which is so characteristic of our valley of the Seine - the beloved facades with their wonted aspect - their authentic colors - their clear and simple lines.

Before "The Institute" of Mr. Lonsager, those familiar with the Museums think naturally of the venetian Canaletto. - &c. &c.

from "Les lettres et les Arts" (Reims d'Argy)

Emmanuel Lonsager

French, and very french despite his British sounding name. So much french that he Composes french verse full of harmony and delicately impregnated with the sentiment of "Nature". -

Emmanuel Lonsager was born at "L'Île de Boivin" (Vendée, France) in 1835



He is a very handsome man, tall, bushy beard & hair - the true type of the inspired artist. He is intimately acquainted with Andre' Theuriot, the delicate poet, with whose mind his own talent has many affinities. He is a pupil of Harpignies whose assiduous hospitality he still shares & to whom he addressed at a late banquet the charming toast I speak of above. -

M<sup>r</sup>. Lamsyer wears the red ribbon - that is a matter of course - The Government having ordered of him a view of the "Palace of the Legion of Honor" in 1875 the least it could do was to appoint him a Knight of the order illustrated by his brush. -

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Biographical  
Press notices



No. 4396

CORCORAN GALLERY OF ART FILES.

WRITER.

Benshan P. J.

Residence Louisville Ky.

Date July 27, 1888.

Rec'd

Ack'g'd ~~Aug~~ Aug 4, 1888

Answered

SUBJECT.

Sends \$2 for a photo of  
the Vestal -

✓



Sent. Aug 4/88.

4396  
Goshen Ky  
July 27/88

Curator of Georgetown Gallery  
Washington D.C.

Dr. Sir:

Please find \$2.00 Enclosed  
and photograph of "Vesta"  
"Tuccia" (figure) 18 X 22 by  
Express to

P. J. Henshaw  
Care of  
Rack Snyder  
Louisville Ky.



No. 4397

CORCORAN GALLERY OF ART FILES.

WRITER.

Boston Museum

Residence

Date July 19, 1888.

Rec'd

Ack'g'd

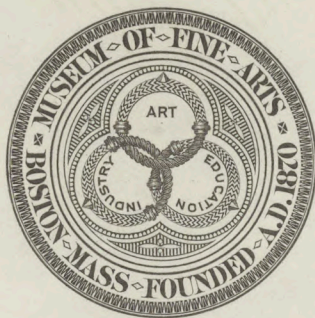
Answered

SUBJECT.

Acky Photos

✓





The Trustees of the Museum of Fine Arts.  
gratefully acknowledge the gift of  
Twelve photographs of objects in the  
Museum,

made by  
The Corcoran Art Gallery, Washington,  
to the Museum

Boston, July 19<sup>th</sup>. 1888.

Placed in the Museum

Cha. G. Loring *Curator.*  
Director

for the President.

*Charles D. Woods*



No. 4398

CORCORAN GALLERY OF ART FILES.

WRITER.

Wight & Humm,

Residence N. Y. 295. 5<sup>th</sup> Ave.

Date Aug 1. 1888.

Rec'd .....

Ack'g'd .....

Answered .....

SUBJECT.

Ackf receipt of check  
for \$ 338.

L'Année Française \$ 238.

Salons 100  
\$ 338

V



4398

GALLERY OF OIL  
AND  
WATER COLOR PAINTINGS  
BY  
FOREIGN & AMERICAN ARTISTS.

WIGHT & THUMM,  
ART ROOMS,  
296 FIFTH AVE.,  
NEW YORK.

FOREIGN  
ETCHINGS, ENGRAVINGS,  
AND  
ART PUBLICATIONS,  
WHOLESALE AND RETAIL.

Aug 1. 1888.

My dear Mr. L.  
Sept 1. 1888.

Dear Sir. Yours of 31<sup>st</sup> to hand with  
check \$338.<sup>00</sup> for which find receipt  
enclosed.

The note on bottom of bill calling  
for sections 1. 15. & 16. still to be delivered  
is an error & should read 1 & 16. as one  
shipment of July 2<sup>d</sup> was sections 2 to  
15 inclusive,

Sixteen sections complete the work

With thanks for your favor, we  
are

Very truly yours

Wight & Thumm

I advise of the Mr. L. come  
are included in the 338 \$ &  
he does not answer



No. 4399

CORCORAN GALLERY OF ART FILES.

WRITER.

Mr. Lake Mess G. H.

Residence Phila

Date July 30 1888.

Rec'd Aug 1 "

Ack'g'd Aug 4 "

Answered

SUBJECT.

Asks a question about  
a bas-relief in the  
Gallery -

✓



Recd July Aug 1<sup>st</sup>

4399

Adm. Aug 4<sup>th</sup>

Phil. 1739 N<sup>o</sup> 20<sup>th</sup>

July 30<sup>th</sup> 1888

My Dear Sir:

When in Washington  
the beginning of July we visited  
the Corcoran Gallery of Art with  
which we were much pleased.

In the right Corridor I think,  
I noticed what I should <sup>call</sup> a Bass  
Relief; the subject was a headsman  
with a hideous expression of  
countenance, with his axe up-  
raised in the act of chopping  
off the head of a man. Two heads



had already been chopped off and were lying on the floor or ground. Several men were standing gazing on the spectacle, and one who seemed to be in authority was seated on one side. When I spoke to my party about it afterwards, they said that none of them had seen it, and they thought I must have been dreaming. I then examined the catalogue, but don't find any thing about it. I may have been mistaken and seen the representation on the Rogers door of the Capitol.

Will you be kind enough to inform me whether you know

of any such scene, and if so where it is, and what it represents.

I am sorry to trouble you but it has been haunting me ever since.

Very Respectfully  
Mrs G. H. McCabe.



No. 4400

CORCORAN GALLERY OF ART FILES.

WRITER.

Daniel Geo. W.

Residence .....

Date Aug 2. 1888

Rec'd .....

Ack'g'd .....

Answered .....

SUBJECT.

Order for painting  
by his wife. left as sample  
of work.

J



To W M Leach.

or

gentleman in charge

Cornwall Gallery

London.

Please let the bearer  
(my servant Robert) have  
the oil painting left at  
the Gallery by me for Mrs  
Daniel, solicitor

Very Resp<sup>ly</sup>

Wm W. Daniel

Aug. 2. 1888